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BAKER'S DARKY PLAYS



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EVERYDAY
OCCURRENCES

WALTER H. BAKER & CO.
No 23 WINTER STREET
BOSTON

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Plays for Amateur Theatricals.

BY GEORGE M. BAKER.

Author of "Amateur Dramas," "The Mimic Stage," "The Social Stage," "The Drawing Room Stage," "Handy Dramas," "The Exhibition Dramas," "A Baker's Dozen," etc.

Titles in this Type are New Plays.

Titles in this Type are Temperance Plays.

DRAMAS.

In Four Acts

Better than Gold.	7 male, 4 female char.	25
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In Three Acts.

Our Folks.	6 male, 5 female char.	15
The Flower of the Family.	5 male, 3 female char.	15
ENLISTED FOR THE WAR.	7 male, 3 female char.	15
My BROTHER'S KEEPER.	5 male, 3 female char.	15
The Little Brown Jug.	5 male, 3 female char.	15

In Two Acts.

Above the Clouds.	7 male, 3 female char.	15
One Hundred Years Ago.	7 male, 4 female char.	15
AMONG THE BREAKERS.	6 male, 4 female char.	15
BREAD ON THE WATERS.	5 male, 3 female char.	15
DOWN BY THE SEA.	6 male, 3 female char.	15
ONCE ON A TIME.	4 male, 2 female char.	15
The Last Loaf.	5 male, 3 female char.	15

In One Act.

STAND BY THE FLAG.	5 male char.	15
The Tempter.	3 male, 1 female char.	15

COMEDIES AND FARCES.

A Mysterious Disappearance.	4 male, 3 female char.	15
Paddle Your Own Canoe.	7 male, 3 female char.	15
A Drop too Much.	4 male, 2 female char.	15
A Little More Cider.	5 male, 3 female char.	15
A THORN AMONG THE ROSES.	2 male, 6 female char.	15
NEVER SAY DIE.	3 male, 3 female char.	15
SEEING THE ELEPHANT.	6 male, 3 female char.	15
THE BOSTON DIP.	4 male, 3 female char.	15
THE DUCHESS OF DUBLIN.	6 male, 4 female char.	15
THIRTY MINUTES FOR REFRESHMENTS.	4 male, 3 female char.	15
We're all Teetotalers.	4 male, 2 female char.	15

Male Characters Only.

A CLOSE SHAVE.	6 char.	15
A PUBLIC BENEFACTOR.	6 char.	15
A SEA OF TROUBLES.	8 char.	15

COMEDIES, etc., continued.

Male Characters Only.

A TENDER ATTACHMENT.	7 char.	15
COALS OF FIRE.	6 char.	15
FREEDOM OF THE PRESS.	8 char.	15
SHALL OUR MOTHERS VOTE?	11 char.	15
GENTLEMEN OF THE JURY.	12 char.	15
HUMORS OF THE STRIKE.	8 char.	15
MY UNCLE THE CAPTAIN.	6 char.	15
NEW BROOMS SWEEP CLEAN.	6 char.	15
THE GREAT ELIXIR.	9 char.	15
THE HYPOCHONDRIAC.	3 char.	15
THE MAN WITH the DEMIJOHN.	4 char.	15
THE RUNAWAYS.	4 char.	15
THE THIEF OF TIME.	6 char.	15
WANTED, A MALE COOK.	4 char.	15

Female Characters Only.

A LOVE OF A BONNET.	5 char.	15
A PRECIOUS PICKLE.	6 char.	15
NO CURE NO PAY.	7 char.	15
THE CHAMPION OF HER SEX.	8 char.	15
THE GREATEST PLAGUE IN LIFE.	8 char.	15
THE Grecian Bend.	7 char.	15
THE RED CHIGNON.	6 char.	15
USING THE WEED.	7 char.	15

ALLEGORIES.

Arranged for Music and Tableaux.

LIGHART'S PILGRIMAGE.	8 female char.	15
THE REVOLT OF THE BEES.	9 female char.	15
THE SCULPTOR'S TRIUMPH.	1 male, 4 female char.	15
THE TOURNAMENT OF IDYL COURT.	10 female char.	15
THE WAR OF THE ROSES.	8 female char.	15
THE VOYAGE OF LIFE.	8 female char.	15

MUSICAL AND DRAMATIC.

AN ORIGINAL IDEA.	1 male, 1 female	15
BONBONS; OR, THE PAINT KING.	6 male, 1 female char.	25
CAPULETTA; OR, ROMEO AND JULIET RESTORED.	3 male, 1 female char.	15
SANTA CLAUS' FROLICS.	•	15
SNOW-BOUND; OR, ALONZO THE BRAVE, AND THE FAIR IMOGENE.	3 male, 1 female char.	15
THE MERRY CHRISTMAS OF THE OLD WOMAN WHO LIVED IN A SHOE.	•	15
THE PEDLER OF VERY NICE.	7 male char.	15
THE SEVEN AGES.	A Tableau Entertainment. Numerous male and female char.	15
TOO LATE FOR THE TRAIN.	2 male char.	15
THE VISIONS OF FREEDOM.	11 female char.	15

EVERY DAY OCCURRENCES

A Finale to the "First Part" of a Negro
Minstrel Entertainment

AS PRESENTED BY SCHOOLCRAFT AND COES

34
EDITED BY
GEORGE H. COES

BOSTON

Walter H. Bahns Co.

1893



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CHARACTERS.

GEORGE, *as Interlocutor.*

TAMBO.

BONES.

Chorus by the Circle.



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EVERY DAY OCCURRENCES.

SCENE.—*Stage set for "first part."* Circle seated. TAMBO sings.

Attention pay to what I say
About things that happen every day;
Both morn and night there's such a sight,
It's bound to make us all feel gay.
Hustling, hustling through the streets,
Treading on each other's toes;
Howling, growling, as they meet,
No matter whether friends or foes.

(Last four lines repeated as chorus.)

(After chorus, TAMBO jumps up, holding his foot.)

TAMBO. Oh, my corns !!

GEORGE. Excuse me, sir.

TAMBO. Why don't you look where you're going?

GEORGE. I was not aware that any one was near me.

TAMBO. If I had such big feet as you, I'd walk on back streets.

GEORGE. I beg ten thousand pardons, sir. I did not mean to do it.

TAMBO. Well, don't you never do that again. If you do, I'll—

GEORGE. What if I do?

TAMBO. Well, tread a little easier next time, that's all.

GEORGE (*to BONES*). I never saw such clumsy men in all my life.

BONES. I never saw such homely women.

GEORGE. Your feet are large enough to tread tobacco with.

BONES. And your dress is long enough to sweep it up.

GEORGE. I want you to understand, sir, that I am a lady.

BONES. Who told you so?

GEORGE. I'll call the police, you saucy wretch !

BONES. If you do, I'll have you arrested.

GEORGE. For what ?

BONES. For not taking in your sign.

GEORGE. What sign?

BONES. Look out for paint. (*All laugh.*)

GEORGE. That's not the way to address a lady. Don't you know that woman is man's truest and best friend, his consoler in the hour of trouble and sorrow, and when on a bed of sickness, there you'll always find her at your bedside.

BONES. Yes; looking for letters in your pockets.

GEORGE. Oh, woman, woman, what would we be without you?

BONES. About twenty-five hundred dollars a year in pocket.

(Sings). Now stocks have fell, so they tell;
 When you go in a broker's shop
 They look so cunning, you think they're funn
 When down your money you do drop.
 They say go in, don't be afraid,
 'Twill be up ten per cent to-morrow;
 And when your money you have paid,
 Why, you're dead broke—and go home in sorrow.

(Chorus as before.)

TAMBO. Mr. Moneypenny, how is (*any local active stock*) to-day?

GEORGE. Fluctuating.

TAMBO. What can you let me have one thousand shares for?

GEORGE. For five and a half.

TAMBO. Send it down to my office, P. D. Q.

BONES. What can you let me have two thousand shares for?

GEORGE. Well, as it's ten minutes later, you can have it for seven and a half.

BONES. Well, send it down to my office, and I'll give you a check on the (*local*) bank.

TAMBO. How's Water Power?

GEORGE. Very wet!

TAMBO. Give me a couple of gallons.

GEORGE. We don't sell Water Power by the gallon.

TAMBO. How do you sell it?

GEORGE. Why, by stocks and shares.

BONES. How's copper?

GEORGE. Very heavy.

BONES. Send me down a couple of ounces.

GEORGE. We don't sell copper by the ounce.

BONES. How do you sell it?

GEORGE. To make money with, of course. (All laugh.)

TAMBO. George, now, I think real estate is a safer investment than railroad bonds.

GEORGE. Why so?

TAMBO (*very dignified*). For instance, you put your money in land, lumber, bricks, and mortar, then move in your family, and send over to the old country for all your relations. Bring them here; then you have something to fall back on. Whereas, in the second place, firstly, on the other hand, you put your money in railroad bonds, you take your father and your mother, your sister

and your brother, and jump aboard the cars, and they run off the track. Kill you and all your relations; then where are you? That's what I want to know.

GEORGE. Ah! but, on the other hand, if real estate has an upward tendency, and the money market becomes overstocked with gold, then railroad bonds will have a downward tendency, which would soon impoverish its creditors and denounce the directors. Yea, in fact, would fairly impeach its own president.

BONES (*whistles*). There goes Webster's Dictionary all to pieces.

GEORGE. Yes, Bones; but it's all grammar.

TAMBO (*sings*).

If at a theatre you're a spectator,
Listening to a sublime play,
You admire it much, for the play is such
You're satisfied when you go away.
Then home you go unto your bed:
You wake up with a frightful dream,
For Hamlet's ghost is at your head,
And Macbeth by your side doth gleam.

(*Chorus as before.*)

TAMBO. George, I was an actor once.

GEORGE. What did you ever enact?

TAMBO. I played Clod Meddlesome with Pauline Dish-of-Apples, in the play of "Lady-in-the-Lion's-Den."

GEORGE. No; you mean Claude Melnotte in the beautiful play of the "Lady of Lyons." The female was Pauline Deshapelles.

TAMBO. George, do you know why they called her Pauline?

GEORGE. No; why?

TAMBO. 'Cause she had such a lean paw — Paw-lean.

BONES. I was an actor once, too.

GEORGE. What did you ever play?

BONES. I played the skull in "Hamlet," and the hump on Richard's back. And I played one of the "Forty Thieves."

TAMBO. Yes, and got five years in (*local prison*) for playing it.

GEORGE. Nonsense! Didst know that I have been an actor?

BONES. Who told you so?

GEORGE. I played Claude Melnotte, and was called out three times.

BONES. Yes; once by the sheriff, once by de washerwoman, and once by your landlady for board.

GEORGE. No, by an admiring audience. I made a big hit, especially when I came to that scene where Claude pictures to Pauline his home on the Lake of Como.

TAMBO. George, just give us that scene.

BONES. No; give us a scene where we eat.

TAMBO. Yes; two pig's feet and a slam handwich.

GEORGE. No; that will cost too much for props. Wouldst like to hear that speech?

OMNES. Yes ; go it.

GEORGE. Listen :

"Twas in a deep vale, shut out by old pine trees,
 Where the parfumigated smell am wafted on the breezes (*bus. of smelling*),
 Where persimmons sweet and sweet potato grows,
 And the perfume of sunflower salutes the nose,
 In a little hut, made out of logs of pine,
 All covered over with morning-glory vine,
 There, love, we'd sit and often wonder
 If anything could tear asunder
 Two loving hearts like ours.
 We'd know no friends save those that had the dollars,
 That wore the biggest kind of big shirt collars ;
 We'd read no books, but always take the papers
 That told of darkies cutting capers ;
 And when at night it darkly got,
 We'd illuminate de hut wid de old pine knot,
 Breathe sighs of love to the stars and moon,
 While feasting on supper made of roasted coon.
 And should you pass the still house on the green,
 You'd delight in perfume of whiskey made from the best benzine ;
 But should you seek my home across the seas,
 There you'd be troubled much by fleas.
 They nip so hard, and do so tease,
 You scarce can get a moment's ease.
 To kill them I've found out de trick : —
 First get a candle, and then a candlestick ;
 Place their heads close to de wick,
 And jam der eyes out wid a brick.
 After you have done all that,
 Put them in the boiling fat ;
 And when the fat has cooked their head —

BONES and TAMBO. Blow out the light and go to bed.

(*Chorus as before, while symphony is being played; at close all exclaim together.*)

BONES (*with fish-horn*). Fresh fish ! etc.

TAMBO. Glass put in !

GEORGE. Wash-tubs to mend !

TENOR. Rags, bottles, rags !

TENOR. Right this way to (*local*) Hotel !

BASS. Charcoal !

(*All together until*)

CURTAIN.

Baker's Monthly Bulletin.

THE BOOK OF DRILLS; PART SECOND. A collection of entertainments for stage, hall or parlor, by MARY B. HORNE, author of "A Carnival of Days," etc. Containing: THE NURSERY MAIDS' DRILL. Arranged for ten little girls of from six to ten years of age. THE JAPANESE UMBRELLA DRILL. For twelve girls or young ladies in Japanese costumes. Very picturesque. THE SUNFLOWER CHORUS; OR GRANDMOTHER'S GARDEN. For boys and girls *ad libitum*. Introducing songs and recitations. GOOD NIGHT MARCH. For six of the very smallest children. Very quaint and amusing. (1889.) Price, 30 Cents.

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Baker's Monthly Bulletin.

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